

# The Northeastern Onyx

The Black Student Voice of Northeastern University

April 21, 1977

## HALEY VISITS N.U.

### Controversy over Roots' factual basis begins

#### British reporter questions ROOTS factual basis

by J. Monroe Harris  
Onyx Staff

A copyrighted story in *The Sunday Times* of London has asserted that the factual basis of *Roots*, Alex Haley's book about his ancestors' journey from freedom in Africa to slavery in America, "was more tenuous than anyone thought."

Merk Ottey's story said that investigations in Africa and examination of British colonial records and Lloyd's shipping documents indicated that Haley had been mistaken or misled in his African research.

Haley, at the time of this writing, is scheduled to arrive in London prepared to defend the credibility of the book against the British journalist.

"I'm happy I'm going to London right now when this thing has come out because I hope that I can get on a show with this gentleman - head on," Haley said in New York Sunday.

Haley said he told the reporter there were bound to be errors in a work the size of *Roots*.

Haley also said that he had been expecting strong criticism. "There are basic vested interests

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Haley, with officials and reporters in hot pursuit at Logan Airport.

#### Haley's lecture

By Connie Haith — Onyx Staff

"No one could have guessed it, starting with me," said Alex Haley about the success his best-seller *Roots* has created. "I as much as anyone sit or walk around looking at the phenomenon of it," he said.

Without any prepared notes, Alex Haley spoke candidly to a Northeastern alumni auditorium audience on the national response the novel has generated since its publication, which according to the author has passed the mark of 1.7 million copies sold in hardcover across the country. "It is now being translated into 22 languages," said Haley. "It will be all around the world."

Haley discussed the plans of producing another 12-hour TV version of *Roots* continuing from the point where the series concluded. "The sequel will pick up at the Reconstruction Period and follow up until today," he said. Lecture ....Page 3

#### The news conference

By Cathy Davenport

"I have not written a sentence since *Roots* was published," Alex Haley said at a news conference at Northeastern University last week. Haley frowned as he made the remark, but he smiled within seconds when he announced that he will begin work on a sequel to *Roots*, scheduled to be completed by February, 1979.

Haley, 55-year-old author of the best-selling book *Roots*, which was dramatized into the most popular television show in history, presented Northeastern President Kenneth Ryder with his recently released album, *Search for Roots*.

"The sequel to *Roots* will tell my family's history from the Reconstruction Period to today," said Haley. He said that he got the idea to write *Roots*, after he became curious about a story told to him as a child by his grandmother.

News conference ...Page 3

## Who shot Dr. King, Ray or Raoul?

by Anthony Jenkins  
Onyx Staff

"WE INTERRUPT THIS PROGRAM TO BRING YOU A SPECIAL NEWS BULLETIN! THE REV. DR. MARTIN LUTHER KING, JR. WAS SHOT AND KILLED EARLIER THIS EVENING IN MEMPHIS, TENN. OUTSIDE THE LORRAINE MOTEL..."

Nine years have passed since that cool April evening when James Earl Ray allegedly gunned down the leader of the Southern Christian Leadership Conference, the leader of black people.

But even though nine years have passed, the impact of King's death is still being felt.

After nine years of probing into the assassination, the Justice Department felt that Ray had acted alone in the assassination. Then the last bit of evidence came to light when Ray appealed to the state of Tennessee for

parole. In his testimony Ray eluded to the fact that he had been tricked by a man named "Raoul."

Who was this Raoul? How did he know James Earl Ray? Several contributing factors could possibly create a person named Raoul.

Ray first claims that he met Raoul in Montreal, Canada on Aug. 21, 1967 after he escaped from prison. Ray claims that he received a phone call from Raoul months earlier arranging the meeting. Ray, however, could not produce enough evidence to prove that there was any such person with him on his trip to Montreal. Ray also said that Raoul promised him money if he were to go to Memphis and lie low while waiting for a phone call from Raoul.

Whether Raoul did this cannot and has not been proven. To this day, the House Committee on Assassinations considers Raoul

only a possibility.

What is evident if Raoul is proven to be alive is the overall question of conspiracy. Was King conspired against? James Earl Ray won't come out and directly say yes, but he will say that he was aided, armed, fed, supplied, shuttled about and was eventually duped by others far larger than he.

When Ray was asked about a description of Raoul, he only replies that he is a shadowy man. He also refuses to talk about Raoul in any significant length.

According to Arthur Hanes, Sr., Ray's first lawyer, Ray became very tense and devious when pressed for information about Raoul. Heine's son, Arthur, Jr., had a more explicit description of Ray's reaction to any inquiry about Raoul. "He hangs his head, runs his fingers through

Dr. King....Page 4





## News Briefs

by Diane Reid  
Oxyx Staff

The French government has given Morocco a fleet of French military transport planes to airlift men and materials to Zaire to support the regime of President Mobutu Sese Seko. The regime is being threatened by hostile forces in the southeastern province of Shaba.

The announcement by French President Valéry Giscard d'Estaing came as a surprise to all observers. The announcement

response to a request from the governments of Zaire and Morocco, the French government has agreed to put at their disposal means for aerial transport."

A Moroccan contingent of 1,500 troops arrived Monday in Kinshasa, Zaire's capital. Another 1,500 were expected to follow. The planes were reported to be 10 French Transalls and one American-made DC-8.

A government spokesman said the airlift began Monday night and would be completed "two

days from now."

A French spokesman said that France was proving it can make its own decision "without asking anybody for permission." President Giscard d'Estaing is under pressure from Jacques Chirac, his rival in the center-right government coalition, who has accused the President of lacking toughness.

France also has an economic interest in Zaire. There are mineral riches there which was the basis of French support for President Mobutu.

President Mobutu says he is bitterly disappointed with the United States. The United States provided only non-combat equipment to aid him against troops invading Zaire.

"I must confess," Newsweek quotes him as saying, "We are bitterly disappointed by America's attitude. It is your weakness versus their power and will."

A number of countries are helping Zaire fight the invaders who crossed into that nation from Angola. The Kinshasa government is maintaining a virtual blackout on news from the scene.

## Soviet influence in Africa limited

WASHINGTON, UPI - U.N. Ambassador Andrew Young recently warned against America's becoming paranoid over Communist influence in Africa.

Ambassador Young said at a Washington Press Conference that despite Soviet aid to several African countries, Moscow's influence over them is quite limited. He said that America shouldn't be worried about a few hundred or even a few thousand communists in Africa. He continued to say that Americans should not get "knee-jerk" reactions to it."

## Economy improving, gov't says

WASHINGTON - UPI - The American economy is rapidly recovering from the worst winter in 200 years.

The government says that last month's 2.4% increase in consumer spending shows the American economy steadily climbing to its feet. The Commerce Department went on to say that consumer spending for the first quarter of 1977 was 11% higher than last year.

## Carter's job program little improvement

WASHINGTON - UPI - President Jimmy Carter's new Public Service Job Program has not reduced unemployment very much.

The new Congressional report out on the subject that along with the few improvements on the rate of unemployment, the President's plan has also failed to help people find permanent jobs in the private sector.

## Medical report cautions against sleeping pills

An American Medical Association (A.M.A.) report cautions doctors against over-reliance on sleeping pill prescriptions for insomniacs. It was revealed by A.M.A. researchers that most insomniacs get more sleep than they realize, and not only does dependence on pills fail to solve their problem, but they could lead to a drug problem as well.

## Julian Bond to lecture at Tufts U.

The Carter Administration's What's Next for Blacks? will be the topic of a lecture by Georgia state Sen. Julian Bond at 8 p.m. Tuesday in Goddard Chapel at Tufts University's Medford Campus.

The lecture will be sponsored by the African American spring lecture series program at the university. Mr. Bond is an author and was an activist during the 1960's civil rights movement in the south.

The public has been invited.

# Countries aid Zaire against invaders

## Investigation planned on King murder

COLUMBUS, Ohio - UPI - It was reported this week that federal authorities plan to investigate an Ohio Penitentiary inmate's claim that FBI and CIA agents offered a New York underworld figure a million-dollar contract to kill Dr. Martin Luther King, Jr., in 1968.

Scripps-Howard newspapers, in a copyrighted article by William Pillar, said 52-year-old Myron Billett will be questioned about the allegation by Ed Evans,

that he set up a secret meeting in January 1968, at a hideaway motel in Appalachia, New York, between the agents and the late Carlos Gambino. Gambino was the reputed head of one of five New York crime families.

Billett also claims to be the chief investigator for the House Select Committee on Assassinations.

Billett, alias Paul Buccilli, told Scripps-Howard newspapers

former undercover agent for the FBI. He said he was told the offer to kill Dr. King came from Washington and was approved by the late FBI Director J. Edgar Hoover.

Billett said Gambino, however, rejected the contract and later passed the word from New York City that none of the crime families with which he was associated would accept the offer to kill Dr. King.

Billett said he sent a letter on March 27 to House Speaker Thomas O'Neill, stating that he wanted to testify before the committee on assassinations. O'Neill's office said they have not located the letter.

Representative Louis Stokes, D-Clarendon, Chairman of the House Committee said he ordered Evans to investigate the allegations raised by Billett after Scripps-Howard newspapers asked Mr. Stokes if the letter had been turned over to him.

## Minority hiring, business to expand in Ohio city

City officials of Maple Heights, Ohio, will increase the hiring of minorities and expand opportunities for minority-owned businesses with city agencies under an agreement announced recently by the Community Relations Service (CRS).

CRS Acting Director Gilbert G. Pompe said the agreement resulted from a complaint filed with the Federal Office of

Revenue Sharing alleging that city agencies discriminated against minorities in hiring. The Office of Revenue Sharing in some cases offers complaints and government agencies the option of working out their differences with CRS as mediator.

The agreement was signed recently by Mayor Emil J. Lisz, Jr., and representatives of a

minority organization called Concerned Citizens of Maple Heights.

The agreement calls for increasing the percentage of minorities in the total city workforce only slightly - from 9.7 to 10 percent. But it stipulates that significant changes will take place in agencies where there are few or no minorities.

For example, there are no minorities among the city's 50

police officers and 35 firefighters. Under the agreement, the police and fire departments must hire minorities to reach at least 4 percent of their workforce.

Other provisions call for creating a permanent advisory board on affirmative action and equal opportunity, approving a detailed affirmative action plan, and designating a city official as coordinator for equal opportunity.



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# Haley: calm, at ease and father-like

by Michael K. Frisby

Deputy Mayor Clarence Jones received a surprise when he greeted Alex Haley at Logan Airport.

When Jones said, "Hello Mr. Haley, I'm Clarence Jones," Alex Haley - millionaire author of *Roots* shook his hand and said, "Pleased to meet you, Mr. Jones. I'm Alex Haley."

Jones was surprised because no one expected Alex Haley to be

quite like the way he was. While people may have been expecting to see and hear the man act as any other famous millionaire author: snobbish. They received a warm-hearted man, who spoke to 1300 people, as if they were his children.

During the question-answer period that followed his lecture, a young girl shyly asked Haley, "Was Kizzy (portrayed in TV version by Leslie Uggams) related to you?"

"Now let me see," said Haley

*"Behold the only thing greater than thyself" - Haley;*  
*Statement touches many*

Haley explained the last two hours will end "with me as a little boy growing up in Tennessee, happening to become a writer while in the U.S. Coast Guard, then becoming a magazine writer and the last 12 years of writing *Roots*."

Regarding the kind of response that followed *Roots* in its book and film form, Haley refused to accept entire credit for its impact.

"It seems obvious to me that *Roots* actually came through me as a conduit or channel from a higher source," he conceded. "When I take that derivation of it," Haley added, "then I can get very clear about why all this happened."

Another explanation by Haley for the extraordinary developments was something his grandmother said to him. "The Lord might not come when you expect him to," recited Haley. "but he will always be on time. I think that is what really has happened here," continued Haley, "at least in a conceptual way for me."

Many facets that went into the making of the book and TV version, Haley shared with the attentive crowd. Reflecting on the completion of the book, Haley said, "For the first time, the story of slavery has been told from the point of view of the slave."

In relating his research of African history, particularly the Mandinka people, Haley felt it was his job to create a book that would offset the impressions of the African culture as being like that of Tarzan or Jungle Jim.

Haley emphasized the developing culture of Kunta Kinte "so that the reader would have an impression and feeling, of following a nice little boy growing up in a village, seeing him grow older and recognize the universal little boy in him," explained Haley.

During the making of the film, Haley said, "The performances were great from many different people but there was no greater performance than the role played by Louis Gossett, Jr. in the role of Fiddler. He played a 'Tom' role," continued Haley, "but invested it with so much strength."

Following the warm applause Haley said, "I wish Louis were here, he would bear all the applauding and blush to the top of this bald head," joked Haley.

There were a number of times when the members of the cast became emotional while filming *Roots* according to Haley, especially while shooting scenes on the slave ship. "There was normally talk on the set but when they walked into that setting, they became very quiet - everybody," said Haley. "When they laid down and crawled upon these racks and the cuffs and chains were put on," continued Haley, "that was another evening we didn't finish filming."

During the shooting of the uprisings on the slave ship, Haley said the fighting scenes were "carefully choreographed," although it appeared to look more realistic. "Things got tense," said Haley, "but it wasn't racial, it was situational."

Haley said he feels a considerable sense of "challenge" about what he'll be doing next. In addition to an album just released by Warner Bros., which tells the story of his search for *Roots*, Haley will be writing two more books to be titled *Search*, (an account of putting *Roots* together) and *Henning*.

The most important mission Haley said he would like to accomplish is to make people realize that older people represent the most priceless legacy we have.

"One of the most precious things in our midst - culturally, is the oldest people among us, our senior citizens," said Haley. Haley stated that TV is responsible for breaking down our listening to older people talk. "Everyone in this society needs to get to the oldest people in their family and ask them everything you can," said Haley.

Haley advised whatever information obtained, should be written up and sent to everyone in the family. "Americans, particularly young people, seem to be afflicted with a sense of rootlessness," said Haley. He suggested three ways to eliminate this by becoming your family's historian (sending copies of information to each family unit), go through trunks and attics for family history items and hold family reunions to preserve the sharing of blood bonds. Haley said, "There is potential for whatever ethnic group there is."

Haley's final words to Northeastern were those of his ancestors from the village of Juffure. Haley explained how the Mandinkas perform their traditional naming ceremony following eight days after birth, at which time the child goes through a ritual which institutes the knowledge of who he is. "At night the father would take the child out of the village, hold it up to the moon and the stars and speak to it," said Haley. "Behold the only thing greater than thyself."



Haley talks with Willa Burnnet.

in his proud, informal, father-like tone. "Yes, she is my great-great-great-great grandmother."

When Haley speaks to one or two groups it seems the same. He talks to you. Not at you. He listens to you. And does not ignore you, while thinking of something to say next.

"I liked him," said Willa Burnnet, administrative assistant at the African American Studies Department. "He was very calm, and at ease. I know he was under a lot of pressure when

he was here, but it didn't show. He was just so real."

"He was refreshing because people who reach heights of success, sometimes bring with it feelings of grandeur and aloofness. But Haley is a genuine downhome person," said Kenneth Edison, assistant dean of student affairs.

"He was so down to earth, that he was understood by both scholars and youngsters in the audience. He was an emotional and spiritual speaker, who

commanded the attention of the audience," added Edison.

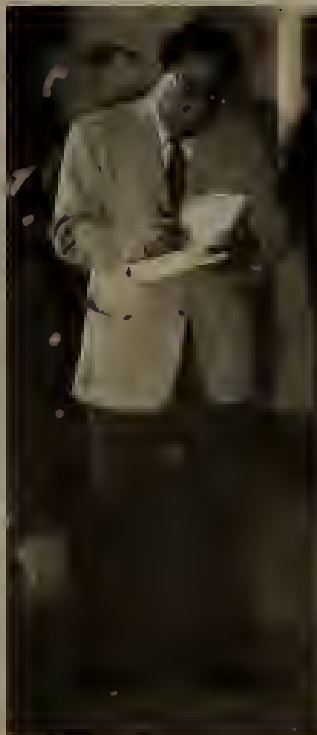
All day long, Haley sir, copies of *Roots* for students. He seemed as pleased to meet students, as they were to meeting him. During the day at Northeastern, he left little doubt about his commitments to help society.

He expressed concern for the elderly in our society and concern for the people in the village of Juffure today.

Alex Haley is an amazing black man.



Haley presents album to N.U. President Rydar.



Haley signs ROOTS.

## News conference

WBZ reporter Sarah Ann Shaw asked Mr. Haley why were the *Roots* book and TV show such a smashing success during a time when blacks are in another period of post-reconstruction?

Haley said *Roots* may have turned out to be a great success because the book touched something felt in many people - feelings about heritage and history.

"All of us in this country except the American Indian, came from some country across the ocean. In *Roots*, the classic journey from the old country to this country, the journey was portrayed and it touched many people," said Haley.

Mr. Haley cleared up a number of questions that involved his novel versus the televised version. He said the movie was done with "realistic consideration," and that there were a number of different ways it could have been done. He did not feel that the televised version took away from the novel's impact.

Any time 130 million people view your product it has not lost impact," said Haley. Over 1,600,000 books were sold with the majority going to whites.

Haley also announced a number of business endeavors, which were made possible through his success in *Roots*. He has bought the land surrounding the village of Juffure and on it will build Kinte Memorial National Park.

He will also build a Moslem mosque for the people of Juffure and it will act as a tourist attraction. The mosque will be designed by Haley's younger brother who is an architect.

A *Roots* Foundation has also been established. Its purpose is to supply quality educational materials of various degrees and to give some scholarship to multi-ethnic needy students. This he feels is a manifestation of his responsibility to the less fortunate.



# Roots faces criticism from England

in maintaining the old social order and the old image of blacks. For generations we have been offered a Tarzan and Jane image of Africa and there was no quarrel with it.

"But when a carefully researched, laboriously developed effort is made to present a symbolic history of a people and is offered, you see the attempt to deflate it, to debunk or weaken it...and to justify the various apologies for the whole practice of slavery."

The article said there appeared to be no factual basis for Haley's conclusion that he had actually traced his genealogy back to Kunta Kinte who had been captured by slavers in 1767.

Ottaway says that the village griot, or oral historian, who verified the story passed down in Haley's family is "a man of notorious unreliability who knew in advance what Haley wanted to hear and who subsequently gave a totally different version of the tale."

Haley's grandmother had told him that the family was descended from an African named

"Kintey," who had been captured by slavers while chopping wood near a river.

Ottaway based his major charge on assertions by the Cambian national archivist, Bakary Sidibe, who in a 1973 letter to Haley said that griot Kebba Fofana had spent his youth sowing wild oats, not training as a griot.

Haley said he first met Sidibe and started talking about his research with him in 1967. He wondered why the archivist waited six years to level his accusations at Fofana, who is now dead.

"In 1973, after all those years, I received this letter from Sidibe which puzzled me. I had to wonder why he had not expressed this feeling about Fofana before," Haley said. "But by that time, the whole story seemed to fit together so well that I didn't feel I had any reason to go back and recast it or abandon it just because one person, after years, decided to cast doubt on a man who earlier, for years had been presented to me as a valid griot."

After Fofana told him the Kinte

clan came from Mali, Haley said, he spoke to three aged Malian griots who corroborated the story of the Kinte migration.

Ottaway said he had interviews with villagers from Juffure which led him to the following conclusions:

"The Juffure of 1767 differed from the village described in Haley's book. 'Far from being a remote Eden untouched by white civilization, the real Juffure was a white trading post surrounded by white colonization,'" he said.

"If the inhabitants of Juffure were involved in slave trading it was not as victims, but as collaborators with the whites, helping them capture from tribes further up the (Gambia) river. Ottaway added that it was improbable that a resident of Juffure could have been captured by slavers in 1767.

In interviews and public appearances, Haley has noted that his narrative was fleshed out with dialogue and that some descriptions were obviously fictionalized.

"To the best of my knowledge and of my effort, every lineage statement within *Roots* is from either my African or American families carefully preserved oral history, much of which I have been able to conventionally corroborate with documents."

"Since I wasn't yet around when most of the story occurred, by far most of the dialogue and most of the incidents are of necessity a novelized amalgam of what I know took place, together with what my researching led me to plausibly feel took place."

Some historians have dismissed the charges of *Roots* factual errors and said that the historical essence of the book was truthful.

Harvard professor, Robert W. Fogel recently told the New York

Times that *Roots* was "the best historical novel written on slavery. I say that not to demean it, because a first-rate historical novel can frequently give you a better sense of historical know-

ledge than carefully researched history."

Professor Edmund S. Morgan of Yale University, author of "American Slavery, American Freedom" suggested that "errors about the location of the village are not very important - people will not deny there was a slave trade."

He described *Roots* as a statement of someone's search for an identity and added, "It would seem to me to retain a good deal of impact no matter how many mistakes that man has made. In any genealogy there are bound to be a number of mistakes."

In the New York Review of Books, Prof. Willie Lee Rosa of The Johns Hopkins University argued the village Juffure was nothing like the pastoral village described by Haley's book.

The "anachronisms are petty only in that they are details," she said. "They are too numerous and chip away at the verisimilitude of central matters in which it is important to have full faith."

# Atlanta FBI rejoices at King's death

his hair and says absolutely nothing...Than he might change the subject." Nothing will make Ray tell any more information. There have been promises of sentence reduction on both the federal and state level but neither seem to emit any kind of positive response from Ray. Why is Ray protecting this Raoul?

One of the major factors could be Ray's brother Jerry Ray. At his first session with the FBI, Jerry Ray claimed that he hadn't seen James Ray since visiting him in 1966 in prison. But after the statute of limitations ran out he admitted to two meetings after

the 1967 prison escape, once in Illinois, and once while James was on his way to Birmingham, Ala. to transfer ownership of James' car to Jerry Ray.

But how many other times did they meet? No one knows!

A man named William Bradford Huie who believes Ray's story came up with an interesting piece of information before a federal Grand Jury on Feb. 7, 1969:

Huie: I have beliefs and there is one particular individual I am convinced had foreknowledge of the crime...

Prosecutor: Would it be fair to say that it's James Earl Ray's

brother Jerry Ray?

Huie: That's right...The only man on earth who is close enough to Ray is his brother Jerry...so it is my opinion that Jerry Ray had foreknowledge of the crime and was in contact with his brother at every strategic point before and after the crime.

Since then the argument in the courtroom has gone back and forth. The main question that would tie many missing links to the case if answered would be the question of Ray's finances. If authorities could find out where large sums of monies like the \$10,000 Ray spent before the assassination, or the \$2,000 he bought and paid for his Mustang that someone used as a getaway car, they would be near the final stages in solving another perplex-

ing trial that has puzzled the U.S. Justice Dept. for over nine years.

And as the justice dept. finds more answers there will be more questions like who actually shot the rifle that killed Dr. King, the ballistics report finds the bullet from the body and the gun from which it was supposedly fired from DO NOT MATCH!

Questions like how could James Earl Ray pick a perfect spot to assassinate King on his first trip into Memphis must be answered. Why is it that the state of Tennessee cannot produce an eyewitness linking Ray with the rooming house from which they contend the shot was fired? Why is it that Arthur Murtaugh, a former FBI agent in Atlanta, has stated the Atlanta office of the FBI nearly jumped for joy when

they heard of King's death? Why is it that the landlady who runs the apartments where Ray stayed in Memphis gave a description much closer to Jerry Ray than James Earl Ray to federal prosecutors?

And finally, why is it that the Mustang driven by Ray contained many cigar butts when James Ray doesn't smoke but his brother Jerry is a chain smoker?

The answers to these few questions might never be answered

It took the justice dept. nine years to formulate any information that they have to date. Meanwhile James Earl Ray still fights for his parole, Jerry Ray still goes on living free, while Martin Luther King, Jr., lies motionless.

## Sprague calls for special prosecutor to investigate assassinations

Richard Sprague, who resigned March 29 as Chief Counsel for the controversial Congressional Committee investigating the assassinations of President John F. Kennedy and Dr. Martin Luther King, Jr. said he feels that the President should appoint a special prosecutor because there are enough unanswered questions to warrant continued investigation.

At a news conference this week, Mr. Sprague said the investigation should not be in the hands of Congress because Congress never wanted a thorough investigation. Sprague said the investigating committee was appointed in 1976 only because it was an election year and the Black Caucus pushed for the committee.

Sprague mentioned an alleged cover-up of evidence by the CIA in the Kennedy assassination investigation and indicated that James Earl Ray may have had help when he slayed Dr. Martin Luther King, Jr.

Sprague said that when he interviewed Ray at a Tennessee

Prison in March, Ray indicated that he had help in escaping from a Missouri prison before the King murder, help in getting to Canada before the murder and help getting to Europe after the slaying.

He said the CIA claimed to have recorded conversations between Lee Harvey Oswald and the Cuban and Soviet Embassies in Mexico City a few weeks before Kennedy was assassinated. He said the CIA claimed the tapes had been erased before the assassination.

But Sprague said late FBI Director J. Edgar Hoover wrote a memo saying his men listened to the tapes after the assassination and reported that the voice was not that of Oswald.

"I don't think the CIA had something to do with the assassination. But there could have been a conspiracy involved in disguising evidence that might have embarrassed the CIA and FBI," said Sprague.

Sprague said that a special prosecutor could operate without the burden of public hearings.

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## Direction Committee progresses

by Terri Caldwell  
Onyx Staff

The Presidential Committee researching the direction of the African-American Institute has met.

After three meetings, the committee, composed of members of the University Corporation, administrators, faculty, staff and students have a positive attitude about their whole situation.

"People are sincere in believing that black folk can come together and make decisions about the future of black folk, and that they can be carried out," said Institute Librarian Verdya Brown.

The committee is all black, and this is a direct result of President Kenneth Ryder's feeling that the fate of the Institute should be a black decision. The president appointed all members of the committee.

Briefly commenting on the progress of the committee, Dean Kenneth Edison said, "We're making normal progress, and members of the committee are working together cooperatively in trying to develop a workable solution." A student member of the committee, Senior Cathy Davenport, said, "Something that Kokayi also said, is that I don't consider myself a student rep, because I was not selected by the students. I was asked to serve. In terms of what's going on: Business as usual."

There were two people who were asked to serve on the committee that chose not to do so. One, was the head of the African-American Studies Department, Ramona Edelin. The other, was junior Rbett Lewis. Ramona Edelin had comments about her choice in the matter.

"The collective had started a process which seemed valuable to me, and I could not do anything that would subvert the efforts of the collective process - it was very productive and positive. Moreover, I don't believe any committee, regardless of who they are, can define the needs and interests of the black student community. Not only should the collective do it in terms of theory, but also in terms of the invaluable experience which decision-making in the Institute should provide black students."

Another member of the committee who is concerned about the feelings of the collective is Prof. Preddye Hill. Professor Hill has tendered her resignation to the members of the committee.

The committee consists of the following members: Mr. Kenneth A. Loftman, Chairman, CAB-O-SIL Division Cabot Corporation; Judge Frederick L. Brown, Associate Justice, Massachusetts Appeals Court; Dean Kenneth M. Edison, Assistant Dean of Students; Professor Preddye Hill, Assistant Professor of Sociology/Anthropology; Dean Roland E. Latham, Associate Dean of Students and Special Assistant to the Vice-President for Administration; Ms. Verdya Brown, Head Librarian African-American Institute Library; Miss Elma Lewis, Elma Lewis School of Fine Arts; Dean Juanita Long, College of Nursing; Professor William D. McLaurin, Associate Professor of African-American Studies; Professor James Reed, Assistant Professor of Criminal Justice; Dean Gregory T. Ricks, Associate Dean of University Administration and Special Assistant to the President; Mr. Barron Cox; Kokayi Alimayo; and Ms. Cathy M. Davenport.

# CAMPUS NEWS

## Spring has Sprung



\$100,000 grant

## N.U. Psych. Dept to study how deaf communicate

by Terri Caldwell  
Onyx Staff

Approximately 500,000 American deaf people use sign language, and Northeastern's Psychology Department has been awarded a \$160,000 grant from the National Science Foundation of Washington to study how they communicate.

The chairman of the department, Professor Harlan Lane, said, "With nearly 130 students of sign language and five instructors who are themselves deaf, Northeastern's Psychology Department offers sign language instruction to more students annually than any other department in the country."

The project, under Mr. Lane's direction with assistance from linguistics specialists Prof. Francois Grosjean and Robbin Battison, deaf educator Hartmut Teuber, and a staff of research assistants, will be entitled, Perception and Structure of a Visual Language.

"It will be fairly basic research," says Mr. Lane, "so we can more fully understand the language and be in a better position to teach and popularize it."

Sign language, which is only marginally slower than speech, differ from country to country in much the same way that spoken languages such as French or Spanish differ. A deaf American would have great difficulty in trying to communicate with a deaf Englishman, says Mr. Lane.

Mr. Lane says that, "For a non-deaf adult to learn the language (sign) is about as difficult as learning to speak French well."

Lane has been studying sign language himself while conducting his research, and says deaf children of deaf parents pick up sign language as quickly as hearing children of hearing parents pick up spoken language.

## Help kids who need your help

Make the spring quarter a good experience to remember by spending some time with kids who desperately need your help.

Tutor 6th, 7th and 8th grade students in basic subject matter. They'll benefit by learning and relating to you in a positive manner and you'll benefit by knowing you're helping to prepare these future adults to take over where you leave off.

Sound like a worthwhile cause? Contact Officer Gray at the Public Safety Division, 437-2696 or 437-2121.



# Editorials

## Is Amin mad???

Idi Amin, the Ugandan Prime Minister, ranks second only to Hitler, in the category of the most hated man in the world, says the Parade Magazine (Sun., April 10).

Through media profile, this man represents a sadistic, blood-thirsty madman. This profile is based on Amin's militaristic ideology that proves contrary to westernized philosophy and influence. Yet in spite of all the negative attributes labeled on this man, he alone has almost doubled the GNP of his country; he has erased all debts owed by his administration; he has raised the level of consciousness of his people who willingly remain in Uganda; and he and his army stand as a potential threat to the racist regimes in Southern Africa.

A great deal can be said for the number of people who willingly stay in the country. They include Americans (and not only missionaries), some British

and other European peoples. If Amin is the merciless villain he is portrayed to be, why do they stay? Why do nations of the westernized world even trade with Uganda?

Undoubtedly, the man has killed a number of people. Why we don't know. A realistic picture of the world situation is necessary in order to perceive what is happening in Uganda.

The CIA and other undercover organizations do their work under cover. Amin does what he justifies as proper for all to see. We don't justify nor rationalize what this man is doing, but neither can we judge him.

The media is an extremely powerful political tool. For a clearer insight into why Idi Amin is portrayed as he is, maybe one should look at who controls the media.  
by Cathy M. Davenport



## Blacks not discriminated against?



Harris Survey results released recently, said Roots had little or no effect on white American's attitudes towards discrimination. Discrimination, racial, religious or against nationalities - has been synonymous with the American way of life since this country's infancy.

It appears that America is no better off now, than it was 200 years ago. Racism - overt and covert - is a reality non-white Americans need not be reminded of. My concern in this matter is not with non-white Americans but with white Americans.

It is truly amazing, at the same time disgusting, that while black unemployment in the country is more than twice that of whites, and while black students are forced to attend schools like Hyde Park High and South Boston High, the majority of whites in this country feel that blacks are not discriminated against.

Not discriminated against in education. Not discriminated against in white collar jobs. Not discriminated against in blue collar jobs. It wasn't in the survey, but they probably believe that the nation's jails are not filled disproportionately with blacks.

I would like for one of the persons polled, to take a ride to the Mission Hill Projects one day. Let him see a place where families live in deplorable housing conditions. Let them see young black children hungry. Then maybe, but just maybe, he will wake up.

by Malcolm Williams

## Keep Mrs. Ackerman at N.U.



The Northeastern University Tenure Committee recently voted not to grant tenure to journalism professor, Carolina Ackerman. THE DNYX feels that the Tenure Committee has made a grave error and calls on the Committee to reverse their decision.

Why is THE DNYX demanding that the Tenure Committee reverse their decision?

Ted Thomas, founder of THE DNYX, author of a book of poetry, and a third year graduate student at the university, put it this way, "Mrs. Ackerman gave me the basics of journalism. I still use what she taught me when I write poetry and when I teach writing workshops in the community."

Thomas said that Mrs. Ackerman's approach could have been a little more up to date. "But how a teacher transmits information is not important. What is important is whether she gets information across to students. Which she does."

"Some professors may be more entertaining because they keep students happy and gay, but what is important is does the basic information get through," said Thomas, a 1974 journalism graduate of Northeastern.

Thomas said that during the early days of THE DNYX Mrs. Ackerman served almost as an advisor to the newspaper and constantly encouraged black students to write for the paper.

To Mrs. Ackerman, THE DNYX sends thanks for years of advice. It is reasonable to assume that this newspaper would not be functioning, if she had not trained many of the journalists that operate the paper. Thanks for everything you have done for us.

To the Tenure Committee, THE DNYX asks that you wake up, and evaluate professors on their merit. Because you have clearly erred.

by Michael Frisby

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# Haley's introduction

One of the finest presentations ever by a black student at Northeastern was performed by Terri Caldwell in a superbly expressed introduction of Alex Haley. Ms. Caldwell's presentation before a capacity audience at the auditorium set the scene perfectly and ended with a profound standing ovation for the honored guest lecturer. Her introduction reads as follows:

Understanding *Roots* and how it affected this country, is to understand places and times.

The places and times I'm speaking of encompass the spiritual survival of African peoples in general, and the evolution of *Roots* as an inspiring novel and major television production.

First, we must look at the African heritage of America. A vibrant continent that lives in the first third of the novel, Africa has provided the world with everything from bar riches to her children. She has been raped time and time again by all types of pleasure seekers - the most notorious of whom were the slave traders, all of whose treasures did not come to the United States.

A result of places and times we must understand is slavery. This institution was not just peculiar to our south, but flourished all over the world at one time. American slavery was cruel, but it was not so long ago, and we who are subjected to its results must never try and forget by saying, "It wasn't THAT bad." African slaves were a people stripped of their homes, families, music, language, and religion, yet they have risen to heights that they still strive to surpass.

Another time and place that must be realized is here and now. Here and now heavily effect me as a developing person, and *Roots* helped me define the course I have to take. It helped me examine my place as a person and a student. As a student who took the *Roots* course offered here at Northeastern, I realized



that I had subjected myself to a lot of work that I was not accustomed to. The final was difficult because for once in my career as a student, I was asked to show how much I had learned - not how much I could regurgitate. As a person, the *Roots* experience made me realize that I am still oppressed. After all that I spiritually went through as a direct result of *Roots*, I could still leave the television or novel and find examples of my presence in a slave community staring me in the face. All I found, was that the game is real, but now along with the same old pieces, there are a few more - plus a couple new moves.

Along with all of this, *Roots* has been the basis of everything from sick jokes and worthwhile courses, to pleas for political asylum, and all because of one man. One man was nurtured in an environment that made him acutely aware of these places and times.

This man used his 20-year Coast Guard career for more than just a military education. he

taught himself to write. Retiring as the Coast Guard's first chief journalist, he became a magazine writer and interviewer. Then, he began the work on his first book, the memorable, *Autobiography of Malcolm X*. From there, he spent his next 12 years in the search for a basis to his grandmother's stories of the "African" and the "Kamby Bolongo." He found that the "African" was his great-great-great-great-great-grandfather Kunte Kinta of the village of Juffure, in the Gambia, West Africa.

The product of this man's search is *Roots*; the most widely read novel of spiritual relevance in the world today, and the basis of a 12-hour television production which broke viewing records that many thought unsurpassable.

This was all done by one man, and that man is here today. That man is the author of an unforgettable saga of a Black American family. That man is Alex Haley.

# Michael K. Frisby

Can you imagine the conversation between former President Jerry Ford, and wife Betty, in the White House on the night of the election. Jerry was hanging in there by the hair on his chinny chin chin, and Jimmy was smiling all over the television.

While Southerners were calling their friends up North, to find out exactly how many blacks had migrated in that direction, poor Jerry Ford was sitting on the end of his oval bed, dripping tears into his hand.

"Well, Betty," said the President in a hoarse tone, "I guess we'll find out the results in the morning, although it doesn't look terribly good for us."

"Oh don't worry, Jerry. I think we might just pull it out. You need to do something to keep your mind off of the election. You need to do something to make you feel refreshed and relaxed."

"Damn. They said we lost New York, huh. Fat lot of good that Rock-a-fella and Rosenbaum are. They couldn't even win me their state. Some loyal followers. Wait until this thing is over. I'll fix them."

"Oh, Jerry. Now I told you not to fret. Ready Betty will take care of everything. Honey Bun. Now you just forget all about politics. Come over her close to Betty."

The President jumps out of bed. He starts pacing around the large bedroom. "Do you know what this means if we lose. No more ski weekends with Big Bo. No more leisure golf. I won't get to talk to Breshnev anymore. I'll be an outcast. Lika...lika...Tricky Dick. I won't be important anymore."



"Now Jerry, you know that you will always be important to me. I'll always long to hug you, and squeeze you. Jerry get back in the bed. You can't be up pacing at 4 a.m. in the morning. Be a man about it."

Jerry returns to the bed, but continues to moan. "What will the kids think of me? Their daddy is a loser. They'll probably get teased in school. I can hear it now: 'Nan nan nanna. Your Daddy is a loser.'"

"Jerry, Jerry, Jerry," said Betty, as she rolled over on top of the President. "Now you know the kiddies will say no such thing. They'll still love you. Like I still love you. We'll be one big family again. And we'll all get to see you more."

As Betty begins placing kisses on the President's forehead, he jumped up and said, "I've got to call Tricky Dick. Maybe he can think of a way to save the election for me. If anyone can do it, Tricky Dick can."

"Hello Dick. This is Jerry. Remember me, I gave you that Presidential pardon a while back. I've called to ask you a favor. Look, I'm standing on the verge of losing this election, and I was wondering if you could come up with a last minute dirty trick to win it for me."

"Well, Jerry, you know I really did appreciate that pardon boy. But I think it may be too late to save that election of yours. You should have taken my advice before. I sent you a memo two months ago and told you to poison all of the blacks and Puerto Ricans, Mexicans and Southern rednecks. If you had done that, you might have had a chance. But I believe it is too late now, son."

"Okay. Well thank you anyway Tricky." "Well, Betty darling, it looks like the end is near. Not even Tricky Dick could help me save the Presidency."

Betty rolls over on top of the President, and says, "Well Jerry, since you've come to the conclusion that the election is lost, maybe a little sex will cheer you up."

"Veto," said the President. "Veto! Veto! Veto! I'm surprised at you Betty," said the President, as tears came to his eyes. "How can you think about sex at a time like this?"

"Oh Peanuts," said Mrs. Ford.





# BLACK ARTS

## Black past, present unite at museum

by Robln A. Coley

Boston is a predominately white populated city, which places little emphasis on the contributions of black people to the city's history. One institution established in 1967, to rectify this historical lag was "The Museum of Afro American History."

The museum was founded primarily for the study and exhibition of African American history in New England.

"We do not know where we are if we cannot remember where we have been; we can't make informed decisions about where to go if we can't recognize where we are and where we've been," is the museum's slogan.

The museum has many programs to facilitate their efforts to unite events and people of the past to events and people of the present. The programs range from reading and studying to personal participation in discovering historical events and places in the black community. The programs are:

**The library:** If you enjoy reading Afro American literature, or want to find out about material written by black New Englanders, the museum has the facilities to do so. The museum's library is located, and jointly owned with Suffolk University. The library consists of a collection of works by major and minor black writers, with special emphasis on New England. Most of the works are poems, novels and drama, but for those of us who are more research minded there is a collection of historical monographs, texts and reference

books.

**Films and Filmstrips:** Everyone enjoys watching movies about history or seeing tales performed. At the Museum of Afro American History, you can enjoy these audio/visual aids; they have films and filmstrips depicting black history, African folk tales, and African art and culture. The films can be seen at the museum for the usual admission fee of \$.50, or rented by members for \$5 a day.

**Slides:** Also offered by the museum, along with the films, are slides depicting different aspects of the black community in Boston - The African Meeting House, The Black Heritage Trail, past exhibits, Dudley Station, Boston's West Indian Carnival of 1974, and the neighborhoods of Boston. The slides are available at the museum and can be seen only by appointment.

**Tours:** The most enjoyable way to learn about a people is to visit sites important to their development. The museum offers a guided tour of black neighborhoods in Boston. To schedule a tour you must write two weeks in advance for an appointment. The cost is \$5 per person and \$35 for a maximum group of 20. The two tours offered are -

**The Black Heritage Trail:** Everyone is aware of the many historical events which have taken place in Boston, and "The Freedom Trail" highlights many of them. There is, however, another historical trail in Boston, not as widely advertised, this is "The Black Heritage Trail." The Black Heritage Trail points out

many of the historical sites significant to Boston's black community. The Trail traces the development of Beacon Hill when it was Boston's black community.

**The Roxbury Walking Tour:** Roxbury, the present day black community, has many historical sites which have yet to be recognized by Boston as an important part of her history. "The Roxbury Walking Tour" was designed to make these sites better known to us. This tour is a combination of architectural and social history and can be structured to fit the needs of the group.

**Workshops:** What better way is there to learn about the aesthetics of a culture than observing? Doing! The museum offers a workshop where you actually participate in the hunting, finding and examining of artifacts. This workshop is called, "Dig Roxbury." Dig Roxbury is an archaeological program for junior and senior high school students. The excavation takes place in Roxbury. If you wish to involve a group in the Dig Roxbury Workshop, call the museum for details.

**The Crafts Store:** The crafts of our people can be enjoyed and purchased. The museum's crafts store is stocked with baskets, jewelry, quilts and rastafarian dolls made in Ethiopia, Jamaica and the Sea Islands of South Carolina.

**The Exhibits:** The Museum of Afro American History, like most

Continued next page



## A Family Crisis

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by Mark Travis

**CAST:**  
Ronald Hawkins  
Jessica Hawkins  
Glen Hawkins  
Jerome Hawkins

### SCENE I

It is a warm spring night with a refreshing breeze from the southwest. Mr. Hawkins has made an unexpected visit to Mrs. Hawkins' house, located in an urban section of Baltimore, Md. Mr. Hawkins is dressed in an expensive pair of soft leather shoes, gray slacks, and an off-color, cream white shirt. His shirt collar is pulled over his gray sport jacket and his tie is larded inside the pocket in his jacket. Mr. Hawkins walks up three steps and is now standing at the front door. Before he knocks he hums a few lyrics to the Ray Charles album that Mrs. Hawkins is playing on her stereo.

The living room is immaculate. The furniture is not expensive and it looks as if the sofa may have been re-upholstered. A green sofa is against the living room wall facing the front door. Two end tables are at the opposite ends of the sofa. On each table is a lamp. Opposite the sofa is a stereo that runs along the length of the wall and a pole lamp stands beside the stereo. A mantle piece protrudes from an adjacent wall. On top of

the mantle piece are numerous sports trophies and medals. There is a huge window behind the stereo. The venetian blinds are drawn half way. Mrs. Hawkins is on the sofa relaxing, drinking a glass of New York Taylor Cream Sherry Wine, and eating a piece of sharp cheese while listening to her Ray Charles album.

MR. HAWKINS: (knocks three times on the door; pauses before he knocks again)

MRS. HAWKINS: (gets off the couch and proceeds to walk to the door. Talking to herself) "Wouldn't you know it... Just as I was getting comfortable something comes."

MRS. HAWKINS: (knock at the door) "Who is it?"

MR. HAWKINS: "It's me. Ronald. Open the door."

MRS. HAWKINS: (Opens door partially but door still has chain on it) I'm not letting you in here especially after you came around here drunk last week and...

MR. HAWKINS: "I'm sorry about that Jes, but it was the liquor I was drinking. You always knew that when I start drinking that stuff I get simple."

MRS. HAWKINS: "How do I know that your head isn't all steamed up with that stuff now?"

MR. HAWKINS: "I haven't been drinking. All I want to do is just talk to you for a while."

MRS. HAWKINS: (Pauses for a few seconds) "No, I'm sorry Ronald... that restraining order I got won't do me a bit of good if I keep letting you in every time you come around here."

MR. HAWKINS: (In a loud bitter tone) God damn it! Fuck the restraining order. No white judge is going to tell me that I can't see my wife and kids when I want. If you don't let me in the front door, I'll climb through the window."

MRS. HAWKINS: "Why don't you keep your voice down. You want the neighbors to hear you. You don't live around here anymore remember I'm the one who has to face these people everyday and I don't want to be the topic of anybody's gossip."

MR. HAWKINS: (ignoring her) I've got to talk to you, Jessica."

MRS. HAWKINS: (turns head and looks down. MR. HAWKINS jumps off steps and motions toward the window.)

MRS. HAWKINS: (Speaks rather excitedly) "Alright, alright!"

[MRS. HAWKINS removes front door lock. MR. HAWKINS comes inside the doorway and the two of them take a seat on the sofa.]

MRS. HAWKINS: "This is the last damn time you are going to bully your way into this house... I mean it. I could have company. You never know. If you don't at least give me the courtesy of calling."

MR. HAWKINS: (Interrupts her) "Okay! Okay!"

MR. HAWKINS: (Looks around room) "The place really looks nice, Jes. I can tell you've been putting some of your creative touches on it. It sure didn't take you long to re-upholster this couch."

MRS. HAWKINS: "I tell you that couch was looking so bad that I had to do something with it. Do you want any sherry?"

[MR. HAWKINS begins to laugh. MRS. HAWKINS observes him and begins to laugh herself.]

MRS. HAWKINS: "What's so funny?"

MR. HAWKINS: "You woman. You know I don't drink that nasty sherry. How about a beer if you got any."

MRS. HAWKINS: "Beer! Do I have beer! If there's one thing you

can count on being in that refrigerator, it's cold beer. Jerry is always dropping by from school so I try to keep some. Even got Glen's favorite beer... so take your choice, Miller or Michelob."

MR. HAWKINS: "I'll take the Miller."

[MRS. HAWKINS walks to the kitchen to get the beer.]

MR. HAWKINS: "How are the boys doing in school, Jessica?"

MRS. HAWKINS: (Answering from the kitchen) "They're doing alright. Jerry had a track meet a couple of days ago and took first place at some invitational meet at North Carolina State. He won another medal at that meet."

[MR. HAWKINS gets up from the couch, walks to the mantle piece and begins looking for the medal. MRS. HAWKINS comes from the kitchen with the beer.]

MRS. HAWKINS: "Here's your beer. I'll find it for you. It will take you a while searching for it among his other medals and trophies... Yeah, here it is. I always joke around with that boy telling him that I'm going to quit work, melt his trophies down for the gold and take a nice summer vacation in the Bahamas. Correction, the way I feel I have a good mind to take that vacation right now!"

MR. HAWKINS: "What's wrong, Jessica... you don't feel too good?"

MRS. HAWKINS: "I'm just tired."

[MR. HAWKINS leans against the mantle piece, gulps beer, and then takes a seat on the couch. Much to MRS. HAWKINS surprise MR. HAWKINS has finished his beer. He gets off the couch and goes to the refrigerator to get another beer. MRS. HAWKINS walks over to the stereo and begins to sort albums.]

MRS. HAWKINS: "Ronald,

what do you want to hear?"

MR. HAWKINS: "Oh, let me see... I know, Aretha Franklin."

[MRS. HAWKINS places a stack of albums on the turntable and returns to the couch to eat cheese and drink sherry.]

MR. HAWKINS: (Returning from the kitchen) "How's that other knucklehead son of mine doing?"

MRS. HAWKINS: "Oh, he's doing pretty good. He made the dean's list again this quarter."

MR. HAWKINS: "I'm sure proud of him. Has he decided on what law school he's going to?"

MRS. HAWKINS: "He's applied to Georgetown, University of Pittsburgh, Harvard, Boston College, University of Maryland and some others. I can't remember right off. He just took that law test, the ah ah..."

MR. HAWKINS: "The LSAT."

MRS. HAWKINS: "Is that what that test is called? Glen has also applied for every scholarship there is, even the ones he isn't eligible for. That boy came home last month and was looking kind of thin. He must have lost about ten pounds from studying and working. I told him to cut down on the number of hours he was working and I would try to send him a little extra money."

[MR. HAWKINS goes to the kitchen and grabs another beer. He returns to the living room.]

MR. HAWKINS: (Speaking sarcastically) "I know he loves his momma. You probably fill that boy's head with a lot of shit about me neglecting you and my family obligations."

MRS. HAWKINS: "Well, didn't you, Ronald? I didn't have to tell those boys nothing... they weren't little babies when you left home."

Continued next page



## Family

They knew the reason you left without me having to say a word."

**MR. HAWKINS:** (Drinks beer and goes on talking as if he didn't hear **MRS. HAWKINS'** last comment) "That's what's wrong with black families now... Momma wants to run the household. When I was a teacher at the Harriet Tubman Jr. High School 95% of those kids came from a matriarchal family where momma was both mother and father."

**MRS. HAWKINS:** Well, I don't know a damn thing about the family structure of those kids at the Tubman school and neither you nor I know the circumstances. So what are you talking about? You can talk about all that matriarchal family bullshit you want to help ease your conscience but the real reason you left is because you couldn't get that doctorate degree while at home."

**MR. HAWKINS:** "Damn right! If you had listened to me and worked along with me we could have been living in the suburbs with a big home and a beach home where the boys could bring their friends by. But no, you had to do things your way like your mother and my mother did."

**MR. HAWKINS:** (finishes beer) "I'm going to get another beer!"

**MRS. HAWKINS:** "Leave that beer alone because you know how you get."

**MR. HAWKINS:** "Woman, I'll get another beer if I want another beer. (He walks to the refrigerator and walks back to the couch. He opens the beer and it splashes him in the face and spills over his clothes.)"

**MR. HAWKINS:** "If you would have stuck with me a little longer and sacrificed just a little longer we could have made it. I could have gotten that Ph.D. home and maybe taught on a college level and Glen could have attended college free at a prominent university."

**MRS. HAWKINS:** "If I had stuck with you longer! Hell, how much help did you want from me? You were the man of the house, Ronald, not me."

(Phone rings. **MRS. HAWKINS** walks over to the phone by the stereo and picks up the receiver.)

**MRS. HAWKINS:** (in a loud, harsh voice) Hello! Oh...ah...Hi, how you doing girl?" (She listens for a while) "Look, ah...I'm kind of busy right now so I can't talk to you right now...let me call you back in a little while." (She hangs up phone)

**MR. HAWKINS:** "Was that supposed to be a hint that I should leave?"

**MRS. HAWKINS:** "Oh, Ronald!"

**MR. HAWKINS:** "What did you mean by that last comment, that I was supposed to be the man. It's a little late for that...you got two intelligent kids and neither one of them has ever been in any serious trouble with the police because I busted their backsides when they were small. You even objected to the way I tried to raise them."

**MRS. HAWKINS:** "Giving me two sons didn't make you a man and you know damn well what I meant, Ronald. I worked hard to help send you to college and I didn't complain. Even when we had that unexpected pregnancy during your senior year I worked up to the last month that the doctor would allow me to work. After not being able to get a teaching position after you graduated, I understood how you felt. I didn't want to see you work those six years in that insurance company. But what could I do? (She answers her own question) With Jerry just one year apart I couldn't go to work until they were old enough to go to school."

**MR. HAWKINS:** "If you would have listened to me I tell you I would have had my doctorate a long time ago instead of having me waste six damn years of my life working for a fucking insurance company."

**MRS. HAWKINS:** "No, Ronald. If you mean I didn't let you railroad us over your mother's house and let your brother feed your children, then."

**MR. HAWKINS:** (interrupts her) "My mother would have loved those kids over there, if anything just to keep her company."

**MRS. HAWKINS:** "And I guess your brother would have loved taking care of your two sons?"

**MR. HAWKINS:** "He would have done it for me until I got straight!"

**MRS. HAWKINS:** "I didn't marry your brother. It was our responsibility. As soon as Glen was in the first grade and Jerry was in kindergarten I was able to go to work and pay the bills and buy the children's clothes while you went to school."

**MR. HAWKINS:** "But you had to do it your way."

**MRS. HAWKINS:** "After you got that Masters in Education things were really looking up with that teaching job at Harriet Tubman School. You taught there for eight years and suddenly decided you wanted to go back to school."

**MR. HAWKINS:** "Was that so damn terrible...wanting to finish something I started out doing? Why should I have had to settle for anything less? All my life I wanted to be a professor teaching at some well known institution...maybe even at Harvard or Yale. But no, you never could really see that for me."

**MRS. HAWKINS:** "I wonder how much of it was your dream and how much of it was to be called Doctor Hawkins? If I never really believed in you I wouldn't have let you be the father of our two sons, and I wouldn't have helped you through school. When you were trying to get through school I could count the times I went to a hairdresser or bought a new dress. When I refused to foot the bills any longer so you could get that doctorate degree it was because we had an obligation to Glen and Jerry, to make sure they got an education. Don't you think they have dreams of becoming something?"

**MR. HAWKINS:** "Always your fuckin' way...your decision..."

**MRS. HAWKINS:** "You made the decision when you left home five years ago to become Dr. Hawkins. Not once did you send any money to help the boys or me. I guess, as you told me before you left, you had to do your thing."

**MR. HAWKINS:** "That's enough, Jessica. Damn it!"

**MRS. HAWKINS:** "No, it's not enough. Doing your thing...I tell you what it would cost...it caused this family to be run by momma and then you criticize me because our family is matriarchal."

**MR. HAWKINS:** "You, your mother, your mother's mother, and my mother...that's all black women understand. My brother, Larry, right now, who I love dearly, has two sons and a daughter, yet his God damn wife runs the household. I'm a proud black man, Dr. Ronald Hawkins, who refuses to be castrated by anybody or anything! (the last word is drawn out)"

**MRS. HAWKINS:** "Ronald, I've never tried to challenge your manhood. I never wanted to run this household. During slavery black men, women and children were forced to be separated from one another and then there were times when black women were forced into that dual role of being the mother and father. But you, yourself, took this family back 100 years!"

**MR. HAWKINS:** "Jessica, I said that was enough!"

**MRS. HAWKINS:** "I never know when you're coming around so I might as well say it while you're here now. You asked a half dozen questions about our sons when you come around here... Have you tried talking to Glen? The only time you saw Jerry was when he had to drive you down to your apartment because you were too drunk to drive...Ronald, you've been home for six months now."

(Phone rings and **MRS. HAWKINS** answers it.)

**MRS. HAWKINS:** "Hello. Oh, hi. Look, I know what you're thinking, but I didn't forget that I was supposed to call you back. But I'm still busy. (pause) Yeah...that would be fine. I just wasn't..."

**MR. HAWKINS:** (interrupting) "Who's that on the phone?" (MRS. HAWKINS doesn't answer. MR. HAWKINS walks over to her) "Who are you talking to?" (MRS. HAWKINS turns her back to MR. HAWKINS, MR. HAWKINS snatches phone from her

hand and hangs it up.)

**MRS. HAWKINS:** "I think you better leave now."

**MR. HAWKINS:** (Picks phone back up and throws it at the mantle piece, knocking down and breaking trophies) "I still never got around to discussing what I came over here for."

**MRS. HAWKINS:** "Leave for now...just leave."

(MR. HAWKINS turns around and hits MRS. HAWKINS in the eye. As she falls to the floor, she strikes the side of her face against the end table.)

**MR. HAWKINS:** (Hollers out in a high, half-cracked voice) "I'm sorry, Jessica...I didn't mean to do that."

**MRS. HAWKINS:** (Raises from floor slowly and sits on the edge of the couch) "Just leave me alone, damn it."

(MR. HAWKINS backs out door, staring at MRS. HAWKINS, and closes the door slowly. Soon after there is the sound of a car skidding off. MRS. HAWKINS runs to the door and opens it, but MR. HAWKINS is gone. MRS. HAWKINS goes back to the couch, cuddles herself in the corner of the couch, begins to cry and eventually falls asleep.)

### SCENE II

Glen has paid his mother an unexpected visit. He is dressed in Frye boots, blue jeans, a blue mock sweater, and a brown shirt with the collar pulled over his sweater. In his left hand he carries a small suitcase. He walks up to the front door and begins to laugh, but places his right hand over his mouth to smother the sound.

The venetian blinds are completely drawn and all lights in the house are out except in the living room and kitchen. Glen places his ear to the door and does not hear anything. He pulls his keys out but decides to carry out the surprise to the end. He knocks at the door, pauses, and knocks again. He is cautious not to knock in his usual manner, so as not to give away his identity. Again he knocks at the

door. There is no answer.

**GLEN:** "Ah, man! I knew I should have called...Damn!"

(GLEN puts key in lock and turns it. MRS. HAWKINS, lying on the couch asleep, is finally awoken by the fumbling at the door.)

**MRS. HAWKINS:** (yells out) "Leave me alone...go away...I'm going to call the police...leave me alone, Ronald!"

**GLEN:** (Having difficulty with the door, calls out) "Hey momma, it's me."

(The door opens slowly and GLEN steps in the doorway in the living room. MRS. HAWKINS gets up from the couch rather quickly. Her back is turned to GLEN. She tries to walk hurriedly to her bedroom, all the while walking in a zig-zag motion. GLEN lunges for his mother's hand and she stops. He walks around to face his mother. GLEN sees his mother's face. Her left eye is black, the left cheek is badly bruised and there is a knot on her forehead.)

**GLEN:** "Momma, what happened? I'm going to take you to the hospital. Come on...tell me where the keys to the car are."

**MRS. HAWKINS:** "No, Glen, I don't want to go to the hospital. Going to the hospital on a Friday night in the city...why I wouldn't get out of there until almost noon Saturday!"

**GLEN:** "Momma, it might be a long wait but you should go. Something might be broken."

**MRS. HAWKINS:** "Nothing's broken. My face is just a little sore. Son, would you go to the kitchen and make an ice pack?"

(MRS. HAWKINS is still sitting on the couch. There is blood on the arm of the couch and spots of blood on the floor. Three broken trophies are on the floor and a few are smashed but still on the mantle piece.)

**MRS. HAWKINS:** (Speaks loudly to her son, who has gone to the kitchen) "Glen, I didn't know you were coming home. I'm sure glad to see you, son. Your brother and grandmother will be glad to find out that you're in town."

Hamilton Smith.

These exhibits will be on display in the future:

-The Frederick Douglas years, June-July.

-Blacks in the westward movement, July-August.

-James Weldon Johnson, and "Hey Look at Me," August-September.

-Black presence in the era of the American Revolution, September-October.

-Black women achievement against the odds, October-November.

A museum is only successful when it can "link the people and events of the past with adults and children of the present to spark creative planning and intelligent action for the future." This was the goal of Howard Thurmond, former Boston University Chaplain, his wife Sue Bailey Thurmond, and friends when they started the Museum of Afro American History.

(GLEN returns from the kitchen with an ice pack in his hand. MRS. HAWKINS places the ice pack on her eye.)

**MRS. HAWKINS:** "I'm alright, really I am."

**GLEN:** "When I was at the door I heard you mention Dad's name. He was around here again, wasn't he? (He repeats the question in a forceful but respectful tone) "Wasn't he, Momma? I thought that was all over after that judge slapped that restraining order on him. Momma, it doesn't take a lawyer to know that a restraining order issued by the court bars him from this house unless you authorize it. What does he want from us after he's been gone for five years? Momma, Jerry was only 15 years old and I was 16 when he left home. You struggled to keep this family together, encouraging us and giving us what financial assistance you could to help get us through school."

**MRS. HAWKINS:** "Glen, your dad loves you boys."

**GLEN:** "Well, I'm sorry, but it's too late for love between me and him. Where was he when you needed him...when Jerry and I needed him? See, you've got me started again talking about him. How's that eye of yours?"

**MRS. HAWKINS:** "Numb, I'll tell you."

**GLEN:** "The swelling has gone down some."

**MRS. HAWKINS:** "I received that letter from your Dean. You're really doing well. Your mom's really proud of her oldest son. I talked to Jerry last week. He seems to be doing quite well at Maryland. He shattered the long jump record at Maryland."

**GLEN:** "I'm going to record him upside his head because he's supposed to be checking up on you."

**MRS. HAWKINS:** "He has been, Glen, but it's difficult because this track team has him competing out of state quite a

Continued next page

## Museum

museums, does have regular exhibits which are as varied as the experiences of the people they portray. On exhibit now is the Hamilton S. Smith family.

Hamilton S. Smith (1857-1924), a native of Boston, was the first black graduate of Boston University. Smith then went to Howard University where he received his DDS, and later became Assistant Professor of Dentistry. Smith married Julia H. Brooks, a teacher from Bello, Maryland, and had two children. Dr. John Jay Smith - Doctor at the Rest Haven Home for the aged in Roxbury, and Julia H. Smith - teacher.

The pictures, lent to the museum by Julia Smith (daughter, 92), who is presently living in Cambridge, were taken by

The museum, which began in a little borrowed room, is now located at 719 Tremont St. (South End). The museum hopes to be moving in September or October 1977 to two new locations:

The African Meeting House on Smith Court, where the 17th, 18th and 19th century programs will be housed. The Meeting House was built in 1806 by free blacks as a church, and is now a National Historic Landmark.

The Roxbury Headquarters on Roxbury St., where the 20th century programs will be housed. Formerly called the Dillway-Thomas House, the Roxbury Headquarters was built in 1750 and was the headquarters for Patriot troops south of Boston.

If you would like to know more about the museum's programs visit them 11-5 Tuesday through Friday and 1-5 Sundays, or call 443-7400 or write: Smith Court off Joy St. on Beacon Hill, P.O. Box 322, Boston, MA 02114.



Spectators purchase museum crafts.



## Family

bit he usually comes by for a while on Fridays."

GLEN: "He should have called me and told me Dad has been coming back around the house harrasing you."

MRS. HAWKINS: "Don't blame Jerry. That was my doing. I told him under no circumstances to tell you that your father has been coming back here."

GLEN: "Momma, I should know these things."

MRS. HAWKINS: "Glen, you know if I would have called you and told you that your father has been around here harrasing me, you would have been on the first plane express from Philly to Baltimore. So, how's Thea? She's really a beautiful girl."

GLEN: "Yeah, mom, she's alright (taps his mother on the leg and grabs her hand) But she's not as fine as you!"

MRS. HAWKINS: "Oh boy, get away from here with your crazy self! I wish I had known that you were coming...I would have made some chili for you."

GLEN: "Speaking of chili... (He walks over to his suitcase, opens it up and pulls out a brown bag. In the bag there is a large jar full of chili.) "When I called you last week and asked you for your recipe, I wasn't joking...I had a serious taste for your chili so I decided to make it myself. I invited my girl and some of my friends over and they loved it. I told them it wasn't my cooking but your secret recipe. Here, Momma, taste it."

MRS. HAWKINS: "I have a little cut on my mouth and if I eat that chili mix with those hot spices..."

GLEN: (interrupts) "That's right, I wasn't thinking. Is there anything else I can get you...you've got to eat something."

MRS. HAWKINS: "You can get me that sharp cheese in the refrigerator and some tea. Get one of those beers for yourself...I always try to keep a few in the refrigerator and some snacks around just in case you boys drop in."

[GLEN goes to the kitchen and returns. He gives his mother the tea and cheese and opens the beer for himself. There is a knock on the door, and GLEN walks toward the door.]

GLEN: "Who is it?"

JERRY: "Yo, man! Is that you, Glen?"

GLEN: (Sarcastically mimics Jerry) "Yo, man! Is that you, Glen! (He opens door and grabs his brother around the neck.) "Oamn I'm glad to see you man. (He closes door.)

JERRY: "Why didn't you let me know you were coming down?"

GLEN: "I just decided at the last minute to pack a bag and come home for a few days."

JERRY: (Sees his mother on the couch) "Hi, Mom! (walks over to the couch and looks closely at her face) Did dad do this to you,

Mom?"

MRS. HAWKINS: "Look, let's just change the topic because I don't want your father and I to be the center of discussion."

GLEN: "But Momma, why don't you press charges? He disobeyed the court order and you aren't going to do anything about it. His ass can be jailed in a few hours just by a simple telephone call. Let me call the police."

MRS. HAWKINS: "Glen, no!"

GLEN: "I don't understand you. This isn't the first time that maniac has gone off on a temper tantrum. I had to almost take you downtown last summer to get a restraining order. Momma, why?"

MRS. HAWKINS: "I don't know why, Glen."

GLEN: "I tell you this is the last time he is going to lay a hand on you. You talked me out of it before, but no more, Momma. You made me promise that I wouldn't fight my father. I promised you I wouldn't if he never hit you again. Well, he broke the promise, not me. Jerry, stay here with Momma just in case he doubles back."

MRS. HAWKINS: "Glen, you stay here!"

GLEN: "Momma no! He's not getting away with it this time."

[MRS. HAWKINS runs to the door. JERRY and MRS. HAWKINS stand in front of the door.]

GLEN: "Come on Mom please move from the door!"

[MRS. HAWKINS ignores GLEN'S pleas and GLEN proceeds to walk to the living room exit in the direction of the kitchen. JERRY blocks living room exit.]

GLEN: "Come on Jerry out of my way man. I'll be back to grab a few beers and check out the ladies on campus but not until..."

JERRY: "Not until you and the old man end up killing each other."

GLEN: Ahhhhh come on Jerry. I don't understand you. I leave to go to school thinking everything is alright and I come back to see momma like this."

JERRY: "One day I stopped by to see momma and the old man was at the house drunk so momma asked me if I would drive him home. I was ready to tell him to stay away from her but I couldn't. I couldn't Glen man."

GLEN: "Well that's the difference between you and me. I can look that bastard right in his eye and tell him he better not ever come around here again and if he does I'll knock the hell out of him."

JERRY: I went over to his apartment and all you see are pictures of momma and us...the living room, dining room and bedroom. Your baby clothes and momma's wedding dress is in the closet in his bedroom."

GLEN: "And where was the old man while you were ransacking his house?" (Rather sarcastically)

JERRY: "He was sitting in a chair drunk. The refrigerator has food in it but by looking at him you wouldn't know it. I tell you

Glen the man realizes his mistakes."

MRS. HAWKINS: "He loves you boys. He always did but just didn't know how to express it."

GLEN: "He left home because with a wife and two kids he couldn't climb that status level with us holding him back. Dr. Hawkins! He can take his degree and..."

MRS. HAWKINS: "I think he realizes with that Ph.D it doesn't mean a thing if there is no one to share it with. That's a terrible feeling I don't know where I would be if I was all alone without you boys."

GLEN: "That's his problem not mine. He didn't care a damn about us and I don't care a damn about him now."

JERRY: "The one thing me and you both hate is a person who doesn't care about another person. The man is drinking himself to death because he thinks no one cares. We are supposed to be his family."

GLEN: "You and momma are still supposed to be his family not me, now out of my way."

[GLEN grabs the front door and opens it partially.]

MRS. HAWKINS: "Glen don't go over there. He is probably drunk and with your temper there is no telling what will happen."

[MRS. HAWKINS grabs her son's arm.]

MRS. HAWKINS: "Glen, you asked me why you had to force me to get a restraining order...I'll tell you Glen I still love him."

GLEN: (pauses) "You what!"

MRS. HAWKINS: "I still love him. That's why I wouldn't let you call the police on your father. That's why I hadn't filed for divorce in all these years. I just can't turn my back on your father like he did on us even after these years. He needs us more than ever now."

GLEN: "Wow! I don't believe you. How can anyone need and love a person who beats you like he does."

GLEN: (In a very loud and harsh tone) "What are you, a damn sadist?"

[MRS. HAWKINS smacks Glen]

GLEN: "I'm sorry momma, I didn't mean that."

MRS. HAWKINS: "I know baby, neither did I."

[MRS. HAWKINS hugs Glen and the two embrace.]

JERRY: "Hey momma do you have any more beer in the refrigerator?"

MRS. HAWKINS: "I sure do let me see...Jerry you like the Michelob and Glen you like the Millers."

[MRS. HAWKINS goes to the refrigerator and gets two Michelob's and two Millers and comes back to the living room.]

MRS. HAWKINS: "Here you go sons."

JERRY, GLEN: "Thanks momma."

JERRY: "If you don't mind mom, I'm going to sit on the front steps with Glen for a while because it's been a long time since we just sat down and had a

lap."

[JERRY and GLEN open beers.]

GLEN: "Do you still think you can down a beer faster than me, rookie?"

GLEN: Ah man you cheated... you got the jump"

[GLEN tries to catch JERRY. They finish beer and MRS. HAWKINS walks between her two sons and puts her arms around the both of them, GLEN opens the front door.]

MRS. HAWKINS: "If you boys are finished with those beer cans I might as well throw them in the trash."

[MRS. HAWKINS takes two empty cans and walks to the kitchen.]

GLEN: "Thanks, mom."

[JERRY and GLEN walk through the front door end MRS.

HAWKINS returns to the living room. She places stack of albums on the stereo and sits on couch.

GLEN and JERRY sit on the steps drinking beer. MRS. HAWKINS hears the count down and smiles.]

GLEN: "One...two...three..."

Gulp, gulp, gulp."

JERRY: "I know it seems wild how momma can still love dad but she does. You know, Glen, your heading to law school and that is three years and I'm in college. She will need somebody...She'll be all by herself, man."

GLEN: "Momma will never be by herself as long as she has us."

JERRY: "But that's it Glen... she has us and she don't have us. Momma knows that we will do anything for her but we are only able to do things for her on occasion. You're leaving to go back to school Sunday. I'll be back on campus tomorrow and momma will be right here in this house by herself."

GLEN: "Nawh man...just hold on for a minute...are you trying to say momma is better off with a person that beats her than if she was by herself or with someone else."

JERRY: "The chances for momma marrying somebody else is slim. Momma still loves dad."

GLEN: "Okay, Jerry...I'm not going to stop momma from seeing him but he is going to know that she's no punching bag. Man, I hope whenever I decide to tie that knot I have a woman who loves me like that. Jerry let's head back inside, man, I'm out of beer."

JERRY: "Alright."

[GLEN and JERRY get another beer from kitchen.]

MRS. HAWKINS: "All right sons, you'd better take it easy on that beer."

GLEN (Jokingly) "Take it easy...we're just getting started."

JERRY: "Momma, I got a friend at school that can put away a case of beer."

MRS. HAWKINS: "That's too much drinking for anybody. One or two more that's it."

[GLEN and JERRY return to the living room. They take a seat by the stereo.]

GLEN: "Momma, how's grandma doing?"

MRS. HAWKINS: "Oh, she's doing pretty good. She returned from a church convention held up in New York City not too long ago."

GLEN: "I'll tell you...grandma is something else."

JERRY: "Grandma made a smokin' cherry pie. If you get a chance you should go by there before it's all gone."

GLEN: "Oh nice."

[There is a knock on the door and a loud shout from the outside.]

MR. HAWKINS: "Open up, Jessica. I'll kick this God damn door in."

[GLEN runs to the door, opens it up and grabs him around the neck and flings him to the steps. GLEN is over MR. HAWKINS and is grabbing him tightly around the shirt while he stares at him.

JERRY grabs GLEN'S right arm.]

MRS. HAWKINS: "Glen, please don't, for me baby, please! [GLEN turns and looks MRS. HAWKINS in the eyes and releases him.]

GLEN: (He gets up from over him.)

JERRY: [Helps the old man up and walks him to the couch.]

MRS. HAWKINS: "Thanks, son."

GLEN: "I told you before you're my main lady. If you're happy, momma, then I'm happy."

[MRS. HAWKINS takes MR. HAWKINS' jacket and shoes off and Jerry comes to the living room with the coffee. MRS.

HAWKINS makes MR.

HAWKINS drink the coffee.]

MR. HAWKINS: "Uah...black coffee. Jessica I can't drink..."

MRS. HAWKINS: (Still pushing cup up to his mouth.) "Orink it."

MR. HAWKINS: (Pauses and speaks nervously.) "Ah...ah...I

I didn't blame you. You got my word, son, both of you that I won't hit your mother again."

GLEN: "That's what you said last time."

MR. HAWKINS: "Son, I'm sorry."

Continued next page

## Jazz Society

The Jazz Society is a fairly new organization to the Northeastern University campus. The following is a proposal designed to introduce the Jazz Society and will show how it will be a beneficial resource to the entire Northeastern community. Its advisor is Professor J. R. Mitchell of the Music Department. The organization needs student support - For more information contact Professor Mitchell at X2440.

### I. Group Purpose:

To create and stimulate interest in modern jazz artists and this art form. Since this is the only internationally rooted music and does express basic human feelings, its understanding and appreciation by a larger segment of people is essential.

### II. Society Objectives:

A) Attract jazz artists to Northeastern for the enjoyment, education and experience of students, faculty and the surrounding community.

B) Provide a basis for understanding the music of today through its heritage and development (additional exposure given in jazz courses offered by the music department and the Afro-studies department).

C) Provide a permanent outlet for musical expression by jazz artists at Northeastern University by offering concerts, lec-

tures, seminars and workshops.

D) Expose the Northeastern student to more diverse philosophies, ideas and forms of expression in order to aid in the development of a more well-rounded individual.

### III. Featured artists considered for Spring Concert:

Clifford Jordan Byard Lancaster, Pablo Landrum, Jacki McLean, Barry Harris and Sonny Fortune.

IV. Proposed date: - Late May or Early June. Time of Day: Activities Period. Performance Place: Outside in the "quad" (Ballroom reservation in case of rain). Workshops offered within the facilities of the Music Department. Admission: FREE.

### V. Funding Requests:

Featured Artist ... \$400, Supporting Musician ... \$160, Bassist ... \$120, Percussionist ... \$120, Total ... \$800.

### VI. Miscellaneous Requirements:

Piano, stages, public address system (and taping system) 4 microphones with cords, electric extension cords, table and chair for Jazz Society representation, campus security.

### VII. Society Officers:

Scott Dinan, President; Clarence Byers, Vice President; Tom Clark, Treasurer; Marilyn Raynolds, secretary; Leural Williams, Librarian; Donna Thomas, Librarian; Victor Zabak, Art Consultant.

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# The Giants of Jazz

by Helena Liles  
Onyx Staff

The story of jazz is the story of human beings. You can't know the music unless you know the people who create it, sing it and write it.

The *Giants of Jazz* by Studs Terkel, is a book about the lives of twelve of the greatest jazz musicians. It tells you what they were like and their individualistic brand of music making.

In a vivid informal style, rich in anecdote, this book tells their stories. It begins with King Oliver, the man and his blues and ends with Dizzy Gillespie, the man and his hop inventions.

After reading this book you will come to know Duke Ellington, from the sensitive boy that he was, as well as Duke Ellington the polished artist, and you can understand him even better as a jazz artist because you know more about him as a person.

Included too, are the lives of

Louis Armstrong, Bessie Smith, Bix Beiderbecke, Fats Waller, Benny Goodman, Count Basie, Billie Holiday, Woody Herman and Stan Kenton.

## Book Review

A number of chapters are based upon actual interviews with the artist. In telling of their lives, remembrances and hopes these jazz musicians tell us a great deal about their music, too.

Twelve lives do not tell the whole story. Jazz is the music of multitudes, so few are famous and so many are nameless.

Jazz has come a long way. In the beginning it was considered primitive because very few of the jazzmen were trained. They were too poor to afford lessons. So they taught themselves. They played by ear. As the years went by younger musicians came upon the jazz scene. Many of them had

training in the classics. This was mainly from the 1940's on. As they played this new music it became more advanced and more complex.

But it was played with feeling, otherwise it would not have been jazz. A true jazz musician always expresses his feelings in his music.

One of jazz's titanic figures, Charlie Parker, put it this way. "Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out in your horn." If a jazz singer doesn't live it, it won't come out in the voice. If a jazz pianist doesn't live it, it won't come out in his piano and so on for every instrument.

In the lives of the twelve artists I've mentioned, from King Oliver to Dizzy Gillespie, are the sources of their music. Had their childhood been different from what they actually experienced, his music might have never developed the way it did. He might have never become a giant of jazz.

Some of these twelve were chosen for their mastery of their

respective instruments. Others were chosen for their influence on the history of jazz. Some like Louis Armstrong for instance, were chosen for both reasons. In a number of cases, the lives and careers of these men intertwined. In all cases, their music did. The story of jazz cannot be confined to one era or style. It is a story of continuous growth. Without a King Oliver there could have been a Dizzy Gillespie.

Jazz is one long chain. The lives and the music of these twelve artists are among its major links. King Oliver inspired and taught Louis Armstrong. Dizzy Gillespie first felt inspired in hearing Roy Eldridge who had been inspired by Armstrong.

Billie Holiday, as a little girl, was warmed by the recorded voice of Bessie Smith. The art of Holiday was passed onto countless of other singers.

The ideas of Duke Ellington as a band leader was expressed in varying degrees by Benny Goodman, Woody Herman and Stan Kenton.

Count Basie and his joyous music might have never developed had he not learned from Fats Waller.

Fats Waller's grace and beauty at the piano were derived to a large extent from ragtime artists such as James P. Johnson, who also inspired Duke Ellington. I could go on and on with names.

Now younger men will express their feelings and their times, as these have done. Jazz will still be played as long as its sources are remembered.

But these artists still do not tell the whole story of jazz, there have been so many others.

Colman Hawkins, mastery of the tenor saxophone helped establish it as a major instrument of jazz. Lester Young introduced a new style of the tenor sax.

Charlie Parker, a flowing fountain of ideas. As composer instrumentalist and improviser, he inspired more modern jazz musicians than any other in all the history of this music.

J. R. Mitchell, master of many instruments inspired students to do more research on the giants of jazz.

The list is endless. Reading the *Giants of Jazz* is just the beginning, but it is well worth the time invested.

## Multi-Cultural committee

by Winnie Day

The Multi-Cultural Committee of Educators was designed last quarter to meet the needs of education students not met in the Department of Education the following explains our methodology:

### PURPOSE:

To establish an organizational structure which will expose students to various aspects of the educational system in efforts to help us become more resourceful as future educators. Emphasis will be filling the void in awareness and opportunities for multi-cultural preparation.

### METHODOLOGY:

We will specifically begin to establishing committees to address ourselves to particular areas covered.

### IMMEDIATE GOALS:

1. To develop intensive workshops to expose students to the job alternatives available aside from/along with teaching in the Public School System. Workshops will provide information on Human Services, Continuing Studies Programs, African Studies, Community related opportunities along with any other available resource information. [All workshop plans need to be completed by the end of Spring Quarter in efforts to be presented in the Fall of the 1977-78 academic year.]

2. Establishing agreeable objectives for the selected annotated bibliographies on multi-cultural experiences. Once complete, the bibliographies will be available as a much needed educational resource for the entire community through the

African American Institute Library.

3. Students will have kept up to date on available commercially-made educational materials, along with experiencing the opportunity to create effective ready-made educational materials. [Randomly selected multi-cultural children in the Greater Boston Community will test the effectiveness of the materials.]

All resources compiled will be contributed to the establishing of an Educational Resource Library through the African American Institute Library.


### MEMBERSHIP:

The Multi-Cultural Committee of Educators will appreciate membership from all and any students whose ideas complement our perspective.


If the immediate goals do not meet your needs we are continuously open for change. We will not be meeting on a weekly basis but we feel it is important that we take control of the direction of our education while at Northeastern. Committees will be established to meet individual and organizational needs at their convenience provided information is compiled before a deadline set by the individual committees.

In order to show your concern and receive the most out of your education, it is up to YOU to take advantage of this opportunity. They say: YOUR EDUCATION IS WHAT YOU MAKE IT! ARE YOU MAKING THE MOST OF YOURS?

FOR MORE INFORMATION CONTACT WINNIE DAY - STUDENT ACTIVITIES X2642.




# STACY'S



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## Family

GLEN: "You tell me that you won't hit mom again but just a few minutes ago you had threatened to kick the God damn door down."

MR. HAWKINS: "I know my actions have been inconsistent with what things I said but...but I know things can be different..."

MRS. HAWKINS [interrupts...]: "You didn't drink all your coffee."

MR. HAWKINS: "I can't drink any more coffee. You know, woman, I don't care too much for coffee."

MRS. HAWKINS: "You should think about that before you get your head all steamed up."

JERRY: "Let's sit out on the steps."

[GLEN opens door and takes seat on the steps.]

JERRY: "You down for another beer?"

GLEN: "Yeah. Thanks a lot." [JERRY returns with the beer and sits on steps. JERRY and GLEN sip beer.]

GLEN: "If that's what momma wants then I'll try not to get in the way."

JERRY: "Maybe the old man has finally come around."

GLEN: "I hope so man because right now I still have my reservations about sitting on these God damn steps while he's in there but what can we do. I see that...that's the way she wants it."

JERRY: "Momma just has faith in him...Don't ask me how but she does. If she can give him chance

after chance we can give him at least one."

GLEN: "I don't think I owe him a chance but I'll do it because mom wants me to try."

[GLEN gets up off the steps and opens door and observes MR. and MRS. HAWKINS on couch.]

GLEN: "Are you all right?"

MRS. HAWKINS: "We're okay."

GLEN: "Are you sure you are all right?"

MRS. HAWKINS: "It's all right. I think your father and I have a lot to talk about."

GLEN closes door and sits on the steps.]

JERRY: "I heard mamma say things were all right. Glen give it a chance...don't worry, men, it's

going to be all right...Hey Glen guess what?"

GLEN: "What?"

JERRY: "You know last time you came down here there were a few girls talking about you...of course, after they found out that you were my brother. If I'm not mistaken I think they might be at that party in Haggard's Dorm."

[MRS. HAWKINS opens the door and addresses GLEN and JERRY.]

MRS. HAWKINS: "You boys staying in on a Friday night?"

JERRY: "Nahh, we were just deciding on what we wanted to do."

MRS. HAWKINS: "Well, good because I don't want you staying in because you worried about me. I want you to go out and have a good time."

[MRS. HAWKINS closes the door and returns to the living room.]

JERRY: "Glen, I guess you heard that."

GLEN: "Yep...It couldn't be no plainer than that."

[GLEN and JERRY each grab a beer.]

GLEN: Let's check that party out because I feel like getting off."

JERRY: "You know I'm down for that."

[GLEN and JERRY standing on the steps with beer. They put arms around each other's shoulders.]

GLEN and JERRY: "One...two...three...Gulp, gulp, gulp."

[The curtain drops after the countdown.]



## Iota PhiTheta has a Ball ...



Karen Olivera is some sweetheart.

## Omega Psi Phi gets down ...

